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home. Neither is it impossible that returning after long years of absence he should find his wife wedded to another. So a large amount of agreement in such stories is to be expected.

As was intimated at the beginning of this paper, I do not know how far Tennyson was familiar with these stories. A writer in the *British Quarterly Review* for October, 1880, says:

"*Enoch Arden* and *Aylmer's Field* were told by a friend to the poet, who, struck with their aptitude for versification, requested to have them at length in writing. When they were thus supplied, the poetic versions were made as we now have them."

On what authority this statement was made I do not know. The assertion has been repeated since (I speak of *Enoch Arden*). Only a short while ago I saw it stated that the story was told to Tennyson by Mr. Woolner, the sculptor, and that his widow has the manuscript of the story.

However this may be, it seems probable Tennyson knew some of the stories outlined above. We cannot easily suppose, for instance, that he had never heard *Auld Robin Gray*. I should say that *Sylvia's Lovers* and *Homeward Bound* and very probably *The Parting Hour* were known to him. Judging from internal evidence one would be tempted to say that he knew Miss Hooper's story, but otherwise the probability is not so great as that he knew the one in *Gil Blas*.

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NOTE TO SCHILLER'S 'WALLENSTEIN'S LAGER,' l. 1096.

IN the well-known *Reiterlied*, with which the first part of the Wallenstein-Trilogy closes, we read ll. 1091-1096:

Warum weint die Dirn' und zergrämet sich schier?
Lass fahren dahin, lass fahren!
Er hat auf Erden kein bleibend Quartier,
Kann treue Lieb' nicht bewahren.
Das rasche Schicksal, es treibt ihn fort,
Seine Ruhe lässt er an keinem Ort.

Concerning the meaning of the last line of the quotation, a variety of opinion prevails.

Karl Breul says in his Cambridge University Press edition of the *Lager* and *Piccolomini*,

(Cambridge: 1894) by way of comment upon the passage:

"This somewhat obscure line seems to mean 'He does not leave his peace of mind anywhere,' 'he does not lose his heart to any girl in any place, as he is always on the move.' Cf. the good rendering by Sir Theod. Martin, 'His heart may be touched, but he loses it not.' Cf. in this context Gretchen's song in Faust i, ll. 3374-7:

Meine Ruh' ist hin,
Mein Herz ist schwer;
Ich finde sie nimmer
Und nimmer mehr."

W. H. Carruth's note upon the same words, in his Wallenstein edition (Henry Holt & Co., 1894), is as follows:

"*lässt=lässt-sein*, 'he lets himself rest nowhere'; possibly this ambiguous line means: 'He leaves his peace (of mind) nowhere,' that is has no contrition for his inconstancy; or again: 'He leaves peace (his peace, like 'My peace I give unto you') nowhere.'"

All three of these interpretations seem to me forced, and scarcely in accord with the obvious meaning of the last two stanzas of the song. I here present what seems to me an interpretation that is at once more natural and more in harmony with the context. Both Breul and Carruth refer *seine* in l. 1096 to *Reiter* and are, therefore, puzzled by the expression: *seine* (des Reiters) *Ruhe an keinem Ort lassen*. The former tries to read it as if *lassen* meant *lose* ('Seine Seelenruhe verlässt ihn an keinem Ort'). This is certainly a very rare meaning of the word *lassen*, to say nothing of the anti-climax involved in clinching the statement of the cavalryman's enforced inconstancy (*Kann treue Lieb' nicht bewahren*) by the trivial remark that his roving life prevents him from falling in love. Carruth assigns, in the first of his two proposed explanations, a similar meaning to *lassen*, but understands *seine Ruhe lassen* as equivalent to *Gewissensbisse empfinden*. Just at this point we note the similarity between Carruth's conception and that of Breul, as reflected in the quotation of Gretchen's words. The meaning thus derived tallies ill with the spirit of the lines, that certainly do not represent the soldier as a hard-hearted wretch, but rather as the irresponsible plaything of destiny. The second of Carruth's proposed alternatives seems

to me to approximate the real meaning of the line. Now, as in the time of Schiller, the expression: *Einem etwas* (was erschon hat) *lassen*, means 'to leave one in the undisturbed possession of something.' Similarly the idiom: *Einem Ruhe, Musze, Zeit lassen* is familiar to us all. If then we refer *seine*, not to *Reiter*, but to *Ort*, the line at once becomes clear. *Seine Ruhe lässt er an keinem Ort=keinem Ort lässt er seine* (die dem Orte von Rechtes wegen zukommende). *Ruhe*= 'He leaves no place in undisturbed possession of the peace that belongs to it,' that is, 'Fate makes him a disturber wherever he goes.'

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MULTIPLE INDICATIONS AND OVERLAPPINGS.¹

IN τὼ πᾶσιδε ἀμφοτέρω παρησθην, the fact that the boys were two is expressed six times, has sextuple indication. "The ten boys are here" contains a triple indication of plurality. In "He strickens me," the objective relation is doubly indicated. "He will come to-morrow" appears to express futurity twice.

A sentence is, among other things, a succession of signs that has been associated with a group of interrelated things. It may, indeed, have been associated, at the same time or at different times, with several distinct groups, resembling one another in certain attributes, or having nothing but the expression in common. The science of sentences includes the transformations they undergo, both with and without changes of meaning. The doctrine of the transformation of sentences may be found scattered in works on grammar, logic, rhetoric, and various other sciences. One branch would be the variations of a sentence by which multiple indications are introduced or excluded.

There are many kinds of multiple indications. Some are inseparable from the nature of a given language; others are mere pleonasm and tautologies. Others are determined by groupings of thoughts that either are perpetually recurrent or constantly persistent in

all human minds. When each of several indications is so vague that the combination of all is necessary to definite expression, we have complex indication. The combination of a more definite with a less definite indication is very frequent; as that of a preposition with a case ending.

A discussion of the phenomena of multiple indications would require their contrast with those of inadequate and inconsistent indications, as well as an enumeration and exemplification of the many varieties and their uses. Attention is here called to one kind only. To this the name overlapping may be applied. This takes place when two (or more) parts of a sentence have meanings which imply the same thing, though it may be no part of the meaning of either. It is not easy to determine how much of what a sound suggests, makes a part of the sound's signification, sense, meaning, import or whatever else may be designated by any one of this set of variously discriminated synonyms.

Consider the sentence "Fishes swim in the sea." In this case, that which "sea" stands for is among the implications of that which is meant by either "Fishes" or "swims." "Birds fly through the air" merely selects what is vaguely present to the minds of many who hear any one of the three principal words in the sentence. There is a psychological experiment which consists in noting the train of ideas suggested by a word. Two parts of a sentence overlap when the trains of ideas suggested by each have an element in common. "On earth's green fields and ocean's wave-beat shore" suggests by means of "earth," "field," "green," and "ocean," "shore," "wave," ideas that are intimately associated with one another in many minds. "The day must dawn and darksome night be passed" has an immediate and an implied meaning, and in either sphere exhibits overlappings. "The churn hit the fence" does not contain any obvious overlapping; but "The ear hears the sound," a sentence which is run in the same grammatical mould as the former, exhibits six instances of overlappings, if we count as different those in which we begin with different words.

Overlappings are more frequent in the older

¹ Cf. *Publications of the Mod. Lang. Association of America*, Vol. xi, p. xxix.